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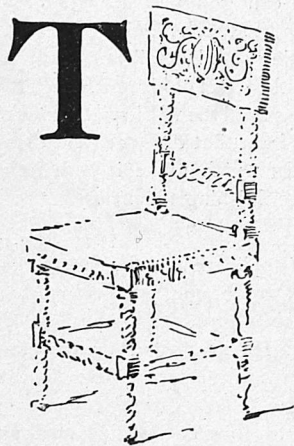
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THE HOUSE

TALKS WITH DECORATORS.

X.—MR. BRUCE PRICE'S VIEWS AS TO THE USE OF GOLD AND COLOR, WITH SOME HINTS ABOUT LIGHTING.



THE ideas about decoration that influence me most are either very barbaric or very pure," Mr. Bruce Price, the architect, spoke in answer to some question concerning the fitting up of several attractive modern dwellings by him.

"I am very fond of yellow, which in its best estate is found in gold. It seems to me there is a great deal to be done in Byzantine styles with

ornament in flat color on a gold ground. In stuffs we find many archaic figures that would be admirable repeated in this way, and the stuffs themselves could be introduced as arras; the ceilings would be formed of deep beams with panels between filled in with mosaics.

"Such a scheme involves lavish use of gold. It is a mistake to think that gold is tawdry. Either not enough is used, or only sufficient to make it conspicuous. Gold should underlie all the ornament. This would be in

color and delicate as Renaissance ornament, and when lacquered over everything retires and keeps in place."

"You say barbaric and pure. Do you recognize Louis XVI. as a pure style?"

"If I wanted to build after a school, it would be Louis XVI.-Adams-Colonial—for they are one—but I should treat it in a practical, common-sense way. For example, I have always had a feeling for cream white. In 1884, before the present era of white and gold, I made some studies for the parlor-cars on the Pennsylvania Railway, which illustrate what I mean by a practical use of these styles. The cars were to be panelled and enamelled above the dado, their attenuated garlands indicating a leaning toward the Adams style. These were to be delicately picked out in gold. Silver gilt was introduced in the roof. The dado was mahogany (the chairs, which are an ugly feature, demanding that) and on the floor was to be a deep yellow carpet. Such a car would have been beautiful, and it would have been cheap. The idea was afterward carried out on the cars of the Canadian Pacific Railway, white mahogany being used instead of enamel paint; but it was unsatisfactory, being neither one thing nor the other."

"Do you regard the Louis XVI. style as permanent?"

"No. It is the best we have, straightforward, dignified; but it does not exactly fill the wants of our life. We don't get the proportions in our houses that they do in France. We have no long galleries, no succession of panelling repeated in mirrors with groups of candelabra, the French "plafond," with its noble height. It is out of such proportions that Louis XVI. styles arise,

the most perfect example of which is in the Little Trianon, and we can't get them, certainly in our city houses. In fact, there are no more palatial town houses building."

"On account of the tendency toward country life?"

"Yes. That is vastly on the increase. The handsomest houses now built are out of town, but not too remote. The American business man is not yet willing to get far away from his counting-room. He must be able to come in in the morning, and to hasten home in the evening, when he can enjoy the sweets of country life. The result is that within a certain radius there are springing up around each large city the finest houses now building. It is out of these we are to get our best domestic work."

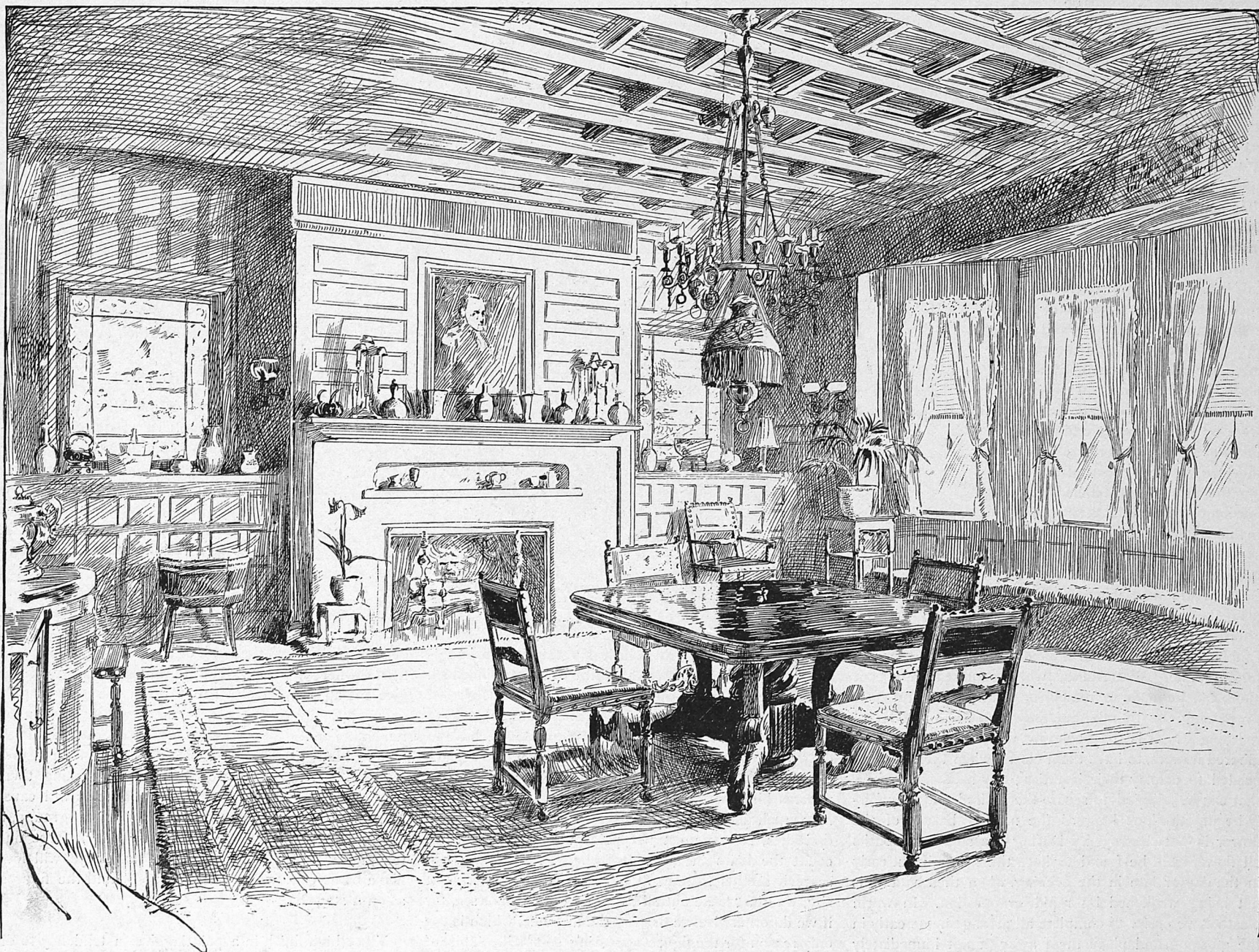
"Then the architect has at least space?"

"Yes, and the boon of a suitable site. A great deal has been already done. There is in no country anything which parallels our shingled cottages. They arose out of the so-called Queen Anne, but were governed by our needs, and for that reason there is much that will be permanent. But naturally, all else favoring, much rests with the client. Everything is a compromise between your artistic training and his desires."

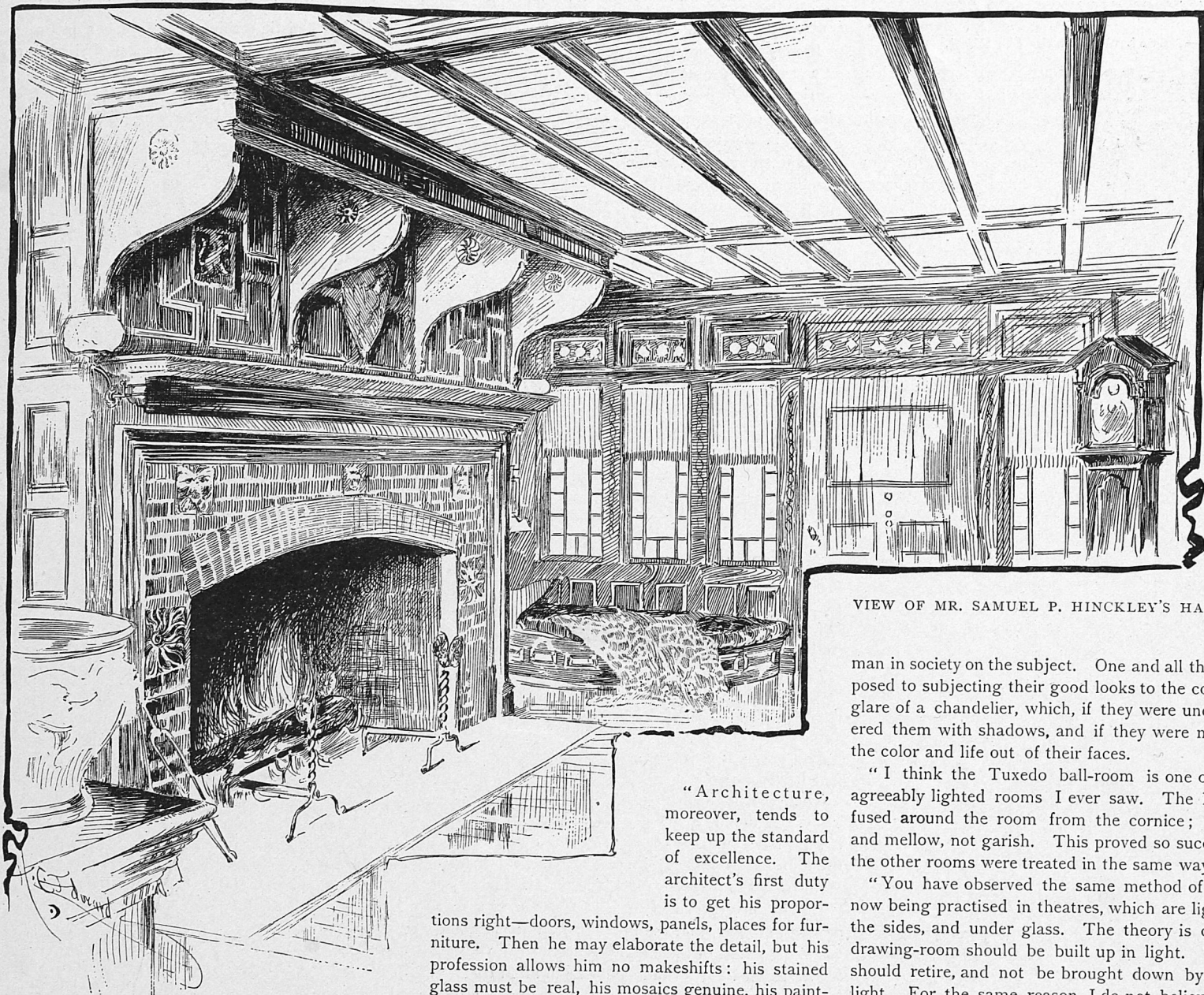
"I fancy the architect as a decorator differs in his point of view from the decorator proper?"

"To the architect decoration seems a minor thing. Proportion is architecture. When the architect has secured harmony between rooms and harmony between the parts, decoration becomes only an accessory.

"All decoration should be made without effort, arrived at with quiet directness, and with no smell of the lamp."



DINING-ROOM IN THE HOUSE OF GENERAL N. L. ANDERSON.



VIEW OF MR. SAMUEL P. HINCKLEY'S HALL.

tions right—doors, windows, panels, places for furniture. Then he may elaborate the detail, but his profession allows him no makeshifts: his stained glass must be real, his mosaics genuine, his painting artistic."

"Suppose you were given carte-blanche, how would you proceed?"

"I would get effects as far as I could first through materials—wood, stone, bronze, marble. Where those stop I would go to stuffs and to gold leaf on walls; the paint pot comes last, and the paper hanger is nowhere. I would place no limit to carvings. What could be more beautiful than a drawing-room done in old ivory with garlands carved in white holly! In hangings one can go through the whole field of tapestries. There are many materials that are passed by as unsuitable, but could be handled with perfect propriety if skilfully used. For example, I have always wanted to use sandstone, which tones in beautifully as a dado for a delicate parlor. Think of such a one, and carved by an artist like St. Gaudens!"

"The question of lighting becomes part of the scheme of decoration. A vast change has taken place in the last decade. The modern lamp is a godsend to women. The large chandelier, which makes them look ready for the Morgue, is entirely excluded, except, perhaps, in the dining-room, where a light is hung low over the table, and made as far as possible to imitate candles. There isn't a chandelier at Tuxedo. When we were building the ball-room there, Mr. Pierre Lorillard asked how it was to be lighted. I had given no thought to the subject, and answered: 'From a large central glass chandelier with reflectors, I suppose.' 'You don't know anything about the subject,' he said, and started off to town, where in two days he had interviewed nearly every wo-

man in society on the subject. One and all they were opposed to subjecting their good looks to the concentrated glare of a chandelier, which, if they were under it, covered them with shadows, and if they were not, took all the color and life out of their faces.

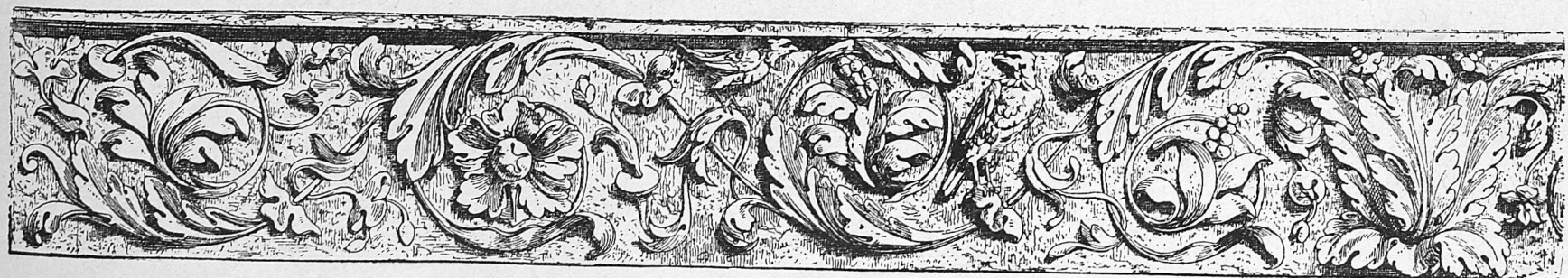
"I think the Tuxedo ball-room is one of the most agreeably lighted rooms I ever saw. The light is diffused around the room from the cornice; it is warm and mellow, not garish. This proved so successful that the other rooms were treated in the same way.

"You have observed the same method of lighting is now being practised in theatres, which are lighted from the sides, and under glass. The theory is correct. A drawing-room should be built up in light. The ceiling should retire, and not be brought down by a mass of light. For the same reason, I do not believe in heavy detail around the cornice, pulling the eyes in one way or another. I do not use cornices, but let the walls be lost in the ceiling, where the ornament should be delicate and dainty. If I use a frieze it must be a broad one, not to emphasize a line of demarcation.

"The whole question one may sum up by saying that decoration must not consist of a lot of pretty things jumbled together. It must be so put together that it is like one thought. Another thing is, it should not be prejudged. It is not fit to look at until it is done; often it is only the last touch that pulls it all together. You may have heard of the room that Whistler decorated, and which everybody laughed at until he set a yellow vase on the mantel-piece. Then everybody saw what a beautiful room it was."

M. G. H.

As an example of solid comfort and quiet good taste it would not be easy to improve on the dining-room in the house of General N. L. Anderson illustrated on the opposite page. The timbered ceiling and wainscoted walls suggest an old English manor-house. Probably nothing better for dining-room chairs could be constructed than those we see here placed so invitingly around the table. The long, soft-cushioned seat in the bow-window suggests the family sitting-room more than the dining-room. But this is a room easy to imagine, on a winter evening, say, all aglow from blazing logs on the hearth, with the household gathered together, intent on their several occupations. What is so homelike as the open fireplace! The one in Mr. Hinckley's hall, shown herewith, is a fine example.



ITALIAN FRIEZE OF THE SIXTEENTH CENTURY. BY ANDREA SANSOVINO.

PRACTICAL WOOD-CARVING AND DESIGNING.

XI.—METAL WORK AND ETCHING.



HERE are two ways in which cabinets and caskets, however elaborately carved, may be made yet more beautiful—namely, by the addition of painted panels and ornamental metal work. To be satisfactory, colored panels must be of a decorative style of design, and should be of a higher order

of merit than the carving for which they are substituted. The metal work, to be effective, must be confined to those features where a real or seeming added stability is introduced by the employment of the metal decoration; such, for example, as strap-hinges and lock-plates on cabinet doors; decorative hinges and corners on caskets; or handle and lock-plates on drawers.

Very elaborate designs in metal decoration—brass, German silver, or copper—may be cut from sheet metal by a scroll saw, or, better still, and with far less labor, by *etching* the design completely through the metal, by means of nitric acid. Two articles have lately been completed under my direction, which may be mentioned as examples of this style of metal decoration. On a finely carved ebony casket, five inches square by two

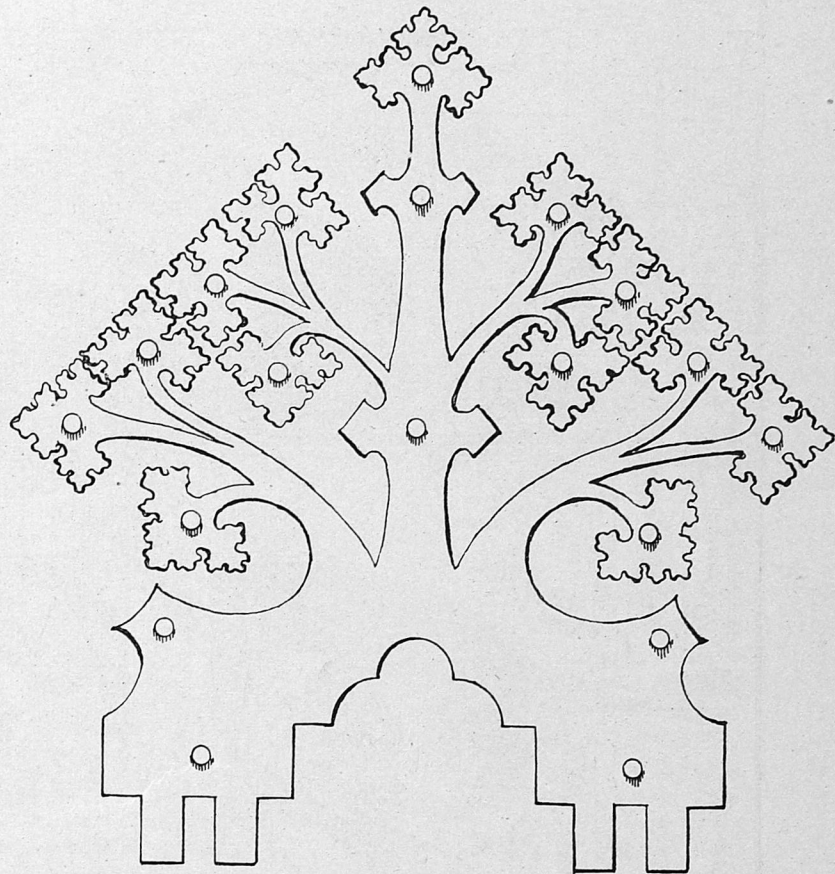
ed, on the *under* side of the lid. The effect of the contrasting metal in this position was a surprise and a charming completion of the delicate little treasure chest.

The second example consisted of the employment of a pair of hinges in an upright position, similar to the design at the foot of the page, on two doors of a small cupboard nine inches above the top of a writing desk. The doors, each 12x4 inches, were too small for any effective carving, but yet occupied a position demanding effective treatment. This was secured by covering the doors with a bold and elaborate design in metal.

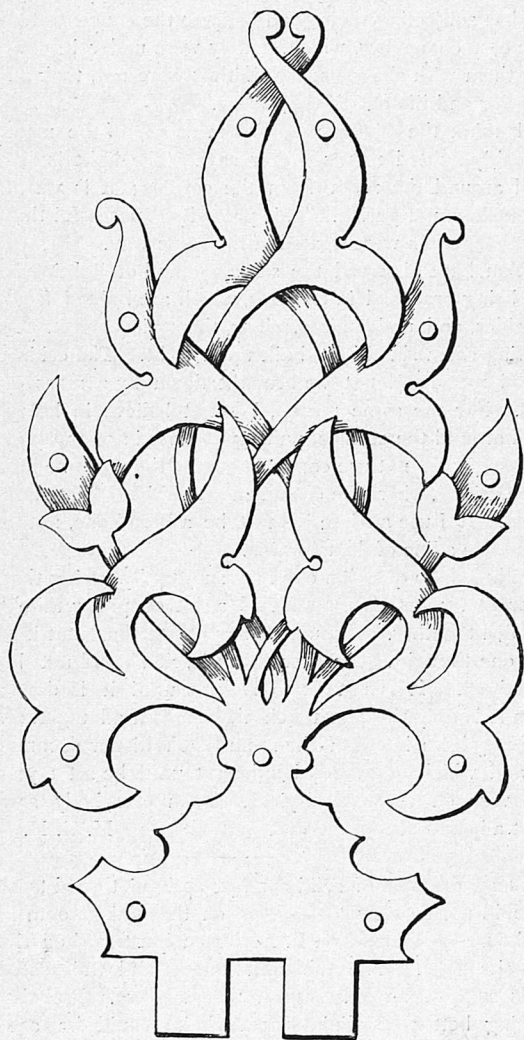
Hinges of this description can be attached to ordinary brass butts by knocking out the pin and using *half* of the hinge that contains the three "bends," to which is attached (after bending the two projecting ends) the newly designed hinge, and which corresponds to the half that is thrown away. If the amateur has any mechanical aptitude he may readily and neatly do this; if not, it should be intrusted to a skilled worker in metal.

Etching metal by acid may be used for so many decorative purposes, that the intelligent amateur should not remain ignorant of the methods necessary to obtain effective results. It should be borne in mind that "etching," when mentioned in conversation, or in art literature, without any qualifying term, such as "decorative etching," or "etching on glass," etc., means the process of "biting" copper or zinc plates with diluted nitric acid, on which, after the plate has been protected with a thin coating of wax, or other etching ground, a drawing is made with a needle point. An "etching" is the printed product of a drawing thus made, that is, an impression on paper taken from an etched plate, after it has been charged with ink and passed through a copper-plate press, by which the ink that has been rubbed into the etched lines is transferred to a sheet of paper. Etching is a simple but artistic method of engraving, where, instead of using sharp cutting tools, nitric acid is allowed to "bite," that is, eat out lines in a metal plate. The important feature of etching is, that the artist is the engraver, whereas ordinary engraving is the work of a more or less skilled artisan, who endeavors, by a slow and tedious process, to re-present the artist's work. It is thus seen why art critics hold an etching in higher esteem than an engraving, because it is the actual work of the artist, whereas engraving, however carefully and skillfully done, is but a copy by a less gifted hand, and necessarily lacks the freedom and vigor of an original. The difference in the tools employed by the artist in etching and those used by the engraver necessarily produces a wholly different technical effect. The etcher uses a light pencil, the point of which is a needle, on a thin and perfectly yielding coat of wax, while the engraver, with a cutting tool held rigidly in his grasp, literally

ploughs, line by line, through the hard and unyielding metal. Artistic etching, therefore, is a picture or design produced on a plate for the purpose of yielding a *printed*



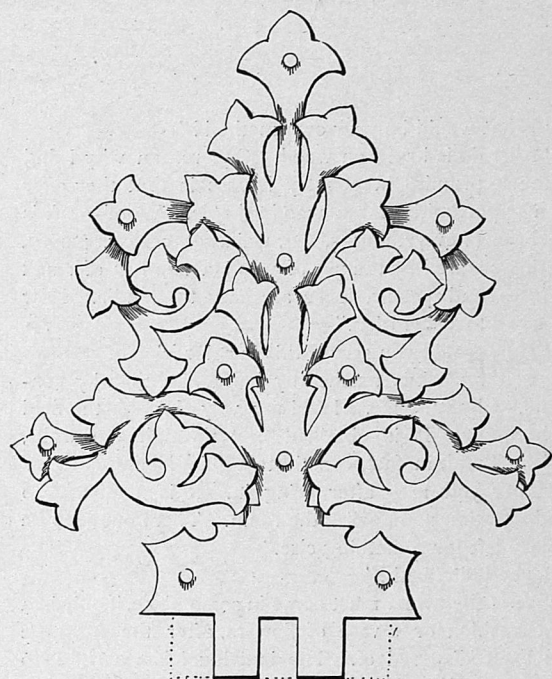
CASKET HINGE TO ACCOMMODATE TWO ONE-INCH BRASS BUTTS.



CASKET HINGE FOR A ONE-AND-A-HALF-INCH BRASS BUTT.

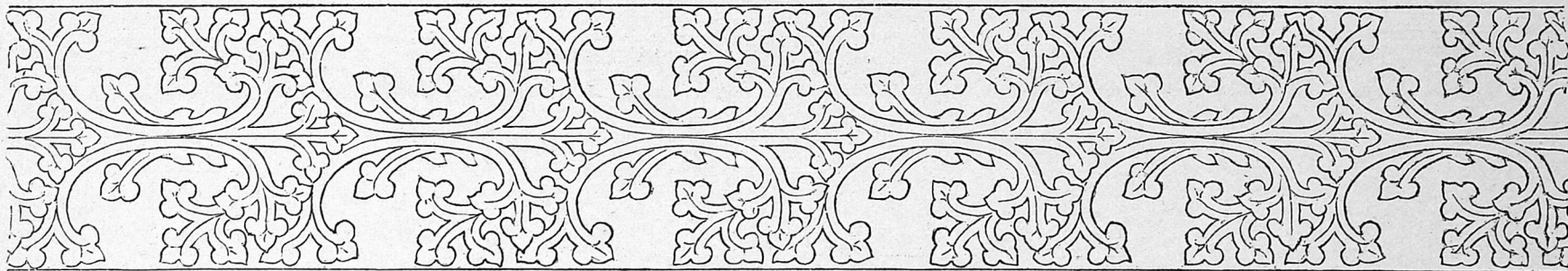
and one half inches deep, the lid (smooth and polished on the under side) was attached by means of a brass hinge, similar to our first design, secured at the points indicat-

impression. Decorative etching produces drawings or designs on metal plates, the picture or design thus produced being the final and, indeed, the only object sought.



CASKET HINGE FOR A ONE-AND-A-HALF-INCH BRASS BUTT.

Sheet metal of any thickness can be obtained of the dealers. No. 22 or No. 24 (thinner) is recommended for decorative hinges, handle plates, etc. The surface





ETCHED BRASS HINGES FOR CABINET DOORS. DESIGNED BY BENN PITTMAN.

should be polished with powdered pumice-stone and finished with rotten-stone. If the best results are desired, the metal should be sent to the metal-worker to be "buffed," by which a perfect polish is obtained. To prepare the plate for etching it must be covered on the face with a thin coating of wax, which can be readily spread by heating the plate on the top of a kitchen stove, and pouring the melted wax on it from an iron ladle, holding the ladle with the right hand, while the plate is held, by means of a pair of nippers, with the left, turning the plate so as to spread the wax evenly and allowing all the surplus to run off.

The best etching ground is obtained by boiling refined wax four to six hours, which removes the "stickiness" and makes it yield readily to the needle point in outlining, or to the lead pencil, which is the best implement to use when portions of the background are to be cleared for the action of the acid. When the wax is sufficiently boiled, remove impurities by straining it through a stretcher, or sieve, of thin, open muslin. Strain into a shallow tin pan, allowing it to form a cake three eighths of an inch in thickness. It can be readily taken from the pan when cold and broken into convenient pieces for use.

The design to be etched must be first drawn on paper, when it may be transferred to the waxed plate by means of black or red carbon paper. The plate must, of course, be waxed on face and back. When the design has been transferred to the plate, go over the lines with a dull point, being careful that the lines are traced clear to the metal. When the design has to be eaten completely through, it is desirable to trace just outside of the line, so that the eating away by the acid may not encroach on the design. When the design has been traced on the plate, place it in a porcelain dish, or shallow wooden trough, and pour pure nitric acid over it till it is covered about a quarter of an inch. If the etching is done in cold weather it is advisable to keep the acid near the fire for some time before using it, so that it may not chill the wax and cause it to spring from the plate. The etching should be done in the open air. The fumes from the plate are not only disagreeable, but they would, if confined to a room, rust every metal article exposed to them.

If the design to be etched contains light line surface decoration, as in the example No. 4, and the shade lines

on Nos. 2 and 3, five minutes of etching will probably eat to a sufficient depth. The plate must then be taken from the bath and tested with a point, to ascertain if the lines are of sufficient depth. If not it must be returned

hand, it can be readily melted and deposited where required.

When the waxing up is completed—observing to repair, by means of the heater, any portions where the wax

may have sprung from the plate—return the plate to the bath. From thirty to sixty minutes may be required for the acid to eat completely through a No. 24 or No. 22 plate. If the design is not entirely released by the acid from the background, use a narrow steel chisel to free it. A little filing of the edges may be necessary to bring them to a desirable finish. Holes to secure the hinges, by means of round-headed brass tacks, should not be etched, but drilled.

When the etching consists of a surface design only, that is, where no portions are to be eaten completely through, it is advisable

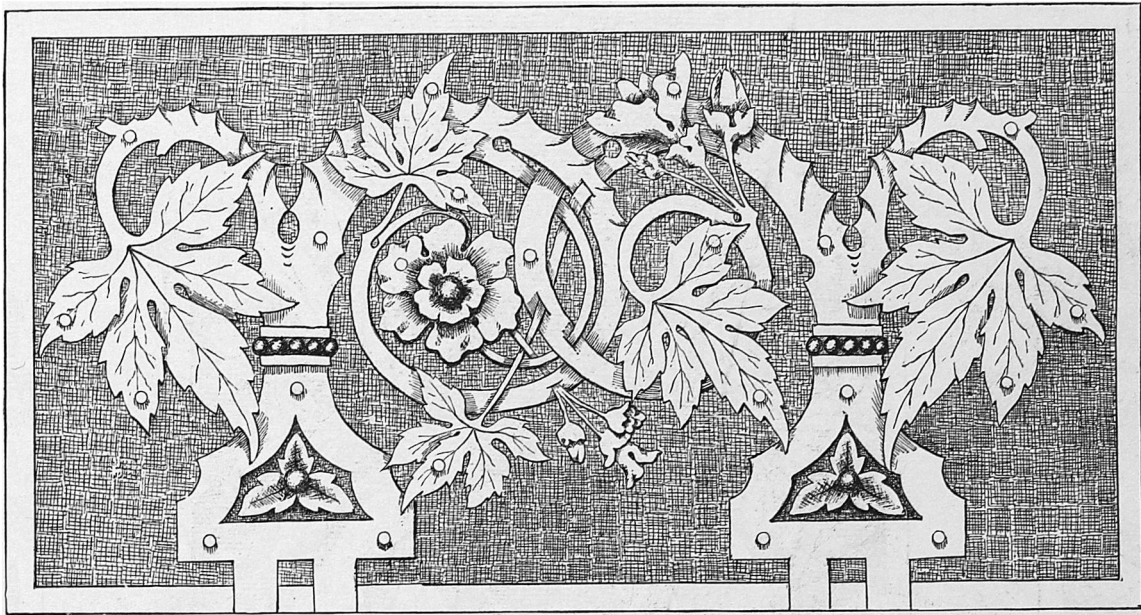
to use nitric acid diluted with an equal quantity of water.

SCREENS.

II.

AMONG the numerous screens examined by the writer was a beautiful one in eighteenth century style, made by Miss Tillinghast, in three panels of unequal height, the top of the frame undulating so that the difference in height did not strike one disagreeably. The upper part of each panel was filled in with clear glass ornamented with narrow borders of ruby and opal. These openings were managed so that the lower panels were of the same height, and these were of ash, left of the natural color and painted with large loosely-arranged bouquets of wild flowers. Each division of the screen had, just below the glazed part, a little shelf upon which a person might set a teacup. The ends of these shelves being rounded off, they did not prevent the closing of the screen at any angle. The same general plan might be followed out in a variety of ways; for, instead of glass panels at the top, there might be panels of wood painted with Boucher or Watteau subjects either on the natural ground or on a ground of vernis Martin or of white enamel. These might also be filled with gilded trellis work or with small Japanese bead-work screens. The lower panels might be in painted tapestry or embroidery.

A very good way of filling these lower panels would be to take any old pieces of richly-figured stuffs that



ETCHED BRASS HINGES FOR CABINET DOORS. DESIGNED BY BENN PITMAN.

to the bath. When the light surface decoration is sufficiently etched, wash the surface by pouring lukewarm water over it, then dry with soft newspaper or blotting-paper. Now "stop out" all such lines as are eaten to the required depth, by passing a "heater" over them, which will melt the wax and cause it to fill the etched lines. The heater is made of a piece of iron or copper



CHINESE TEAKWOOD SCREEN WITH EMBROIDERED PANELS.

wire, three sixteenths of an inch in diameter, brought to a dull point and bent. Placed in a handle and heated and brought into contact with the wax already on the plate, or with a small portion held in the left

may be obtainable and embroider in still richer colors or in gold the central "repeat" of the pattern only; or a little painting on kid-skin might be sewn on to the centre of each panel and framed with gold braid. In this case the panel should also be framed with the same or a broader braid. The fire-screen which we give would look very well reproduced in appliqué of different colored silks on plush. The frame might be obtained as suggested, but should be stained or enamelled of a color to match that of the plush background.

It would be more difficult to get the frame of the large Chinese screen properly made; but the panels are so pretty and suggestive, and would do so well with any other style of frame, that we think it would be a pity to omit it. The colors should be very bright and light; the draperies pale yellow, turquoise, pink; the ornamental foliage in bright greens; the conventional and architectural parts in vermilion and gold. We give several beautiful designs for screens of Japanese style. That with the storks is from a paper screen painted in water-colors, but might be reproduced on silk or tapestry or on wood panels. The frame might be of bamboo or of any hard wood left of its natural color. The Japanese fire-screen, with the moon rising behind pine branches, offers a splendid opportunity to combine painting and embroidery to the very best advantage. The ground might be of grayish blue Japanese silk, generally to be had at a very reasonable price at Oriental stores. The circle of the moon can be drawn with a string and a bit of chalk—never mind about the size, it can hardly be too big. This is to be filled in with silver paint applied as thickly as it will flow. A few thinner washes of silver will represent the clouds lit by the moon. This done, the silk is to be put in the embroidery frame and the pine branches put in free-hand, if the embroiderer has the requisite skill, with several shades of dark green silk, used with a packing-needle. With a frame of dark wood this ought to present a magnificent appearance.

A FOURFOLD SCREEN.

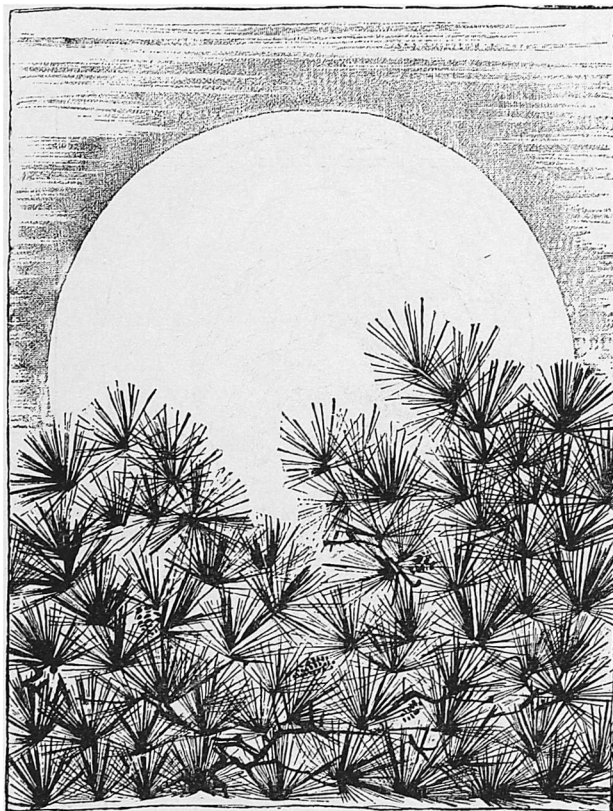
FOR painting the four panels entitled "The Seasons," illustrated in *The Art Amateur* last month, the use of oils is recommended as the quickest and most effective medium. For material to work upon, nothing would look better than lincrusta previously prepared for painting on with silver and bronze powders. If properly manipulated, the lincrusta then presents the exact appearance of silvered or gilt leather. If the best powders only are used, the work will be found very durable and rich.

The centre of the panels should be silvered, and the borders, which form a frame to the picture, should be of a rich gold. [The panels are all to be given full working size (18 x 27); the first was published last February.] This will be found a great help to the amateur, and, to insure correctness of outline, the designs may be pricked and afterward pounced on to the prepared lincrusta. The painting should be as simple and broad in treatment as possible. A conventional outline of burnt Sienna will be found of great value. It should be put on, last of all, with a fine outlining brush.

For "Spring" the holly leaves must be varied in tint, some being very light and yellow in tone than others; make up your mind on which side the light is to fall, and let the light and shade be considered throughout. Zinober green mixed with white makes a good pale shade, as does also chrome with emerald green and black. For a gray green mix cobalt, yellow ochre and white, and for richer shades use raw Sienna and Antwerp blue, with sometimes a little burnt Sienna added. For the callow birds use raw umber, yellow ochre, white and ivory black. The same colors will be required for the large bird, with the addition of some raw Sienna and a little cobalt blue worked in on

the back and wings; the breast should be of a yellowish tinge speckled with raw umber. The branch of the tree can be painted with Vandyck brown. Take raw umber mixed with cobalt blue and white for the lighter parts. For the white hawthorn on the border add just a touch of pale lemon yellow to the white paint to take off the rawness; shade with lemon yellow mixed with black and white. Touch the centres in with brown madder. The foliage must be kept distinct in coloring from the middle part of the design; the stems require a reddish tinge, for which take raw umber and crimson lake mixed.

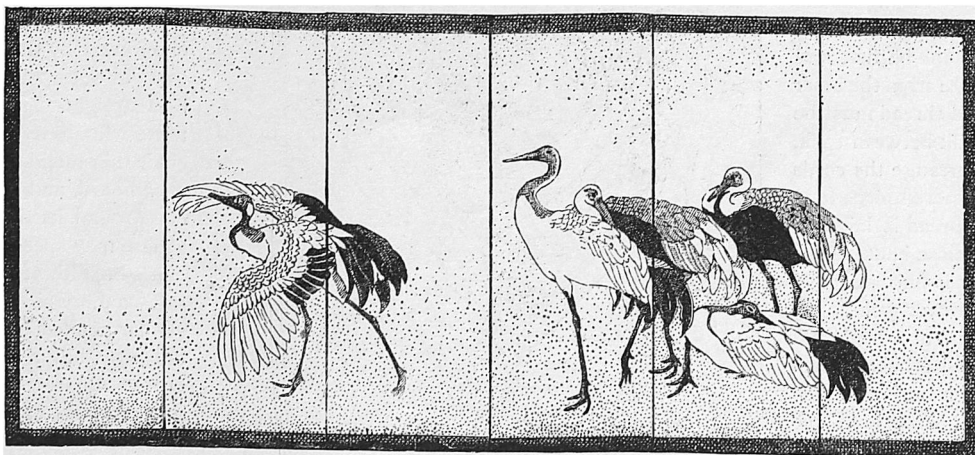
For the second panel, "Summer," vary the coloring



THE MOON RISING BEHIND A FOREST OF PINES.

(FOR SUGGESTIONS FOR TREATMENT, SEE ARTICLE ON "SCREENS.")

for the foliage as before with the shades of green already indicated. Paint the feathery bloom red with rose madder mixed with white for the high lights; shade with crimson lake and brown madder. The other bloom may be a pale yellow, for which use lemon yellow with cadmium and raw Sienna for the centre. Much the same coloring is required for the birds as for those in the first panel; only let the breasts take a blue instead of a yellow tinge. The wild roses in the border, which must be painted very delicately, for the light parts mix a little scarlet vermilion with white; this gives a pale salmon pink. Shade the flowers with lemon yellow, black and white mixed; for the centres take lemon yellow and raw Sienna.



CRANES. FROM A JAPANESE SCREEN OWNED BY MR. BING.

(FOR SUGGESTIONS FOR TREATMENT, SEE ARTICLE ON "SCREENS.")

For the third panel, let the arrow-heads be a yellow green, the reeds a gray green, making those in the distance very faint. Introduce some red brown into the

foremost foliage—burnt Sienna mixed with white, with here and there a little crimson lake. The blossoms are a creamy white. Mix a very little yellow ochre with the white to obtain the desired tint; the centres are yellow. The kingfisher is brilliant in plumage; the back and wings show blue and green. Take emerald green and cobalt blue; put them on separately over white. This will give the changeable hue. Add a touch of raw Sienna here and there; put in the dark markings with raw umber. Around the throat paint the orange color with cadmium. The under part of the bird is grayish in tone. For the water leave the silver ground for the broad lights, running a little white along the upper edge.

For the shadows use raw umber, raw Sienna and cobalt blue. The border of blackberries should be rich in color. Autumn tints must be introduced in the foliage. The berries take a gray light. This can be given by dragging a little cobalt blue over them when painted. Use for the actual coloring rose madder, crimson lake, brown madder and burnt Sienna. They must be painted touchily. Blend the colors in painting, not on the palette.

The fourth and last panel, paint the branches with the same colors as in number one. Shade the berries with lemon yellow, black and white mixed, and put on a touch of pure white for the high lights. The robins' breasts should be painted first with cadmium No. 2; then over this drag some rose madder; shade with raw umber and raw Sienna. Below the breast is blue gray; for this mix cobalt, raw umber and white. The back and wings are painted with raw umber, raw Sienna, cobalt, blue and white painted into each other. The berries in the border are a rich purple, almost black. Use brown madder and cobalt blue for this, mixing with white for the lights. Indicate the scrolls, and paint the letters with burnt Sienna. In outlining the design with the color, do not slavishly draw an even line around it everywhere, but rather accentuate the drawing by thickening the line in places and breaking it here and there, omitting it altogether sometimes where the high light falls. Outlining to a certain extent is absolutely necessary when painting on silver or gilt lincrusta to give solidity to the work.

For embroidering this design, the simplest method will be to combine tinting with needlework, after the manner now much in vogue. Solid embroidery would entail much more labor, with perhaps no better effect. For choice and color of materials, the range is so wide that individual taste and the style of room for which the screen is destined should be the best guides. Whether the texture be of silk, satin, Bolton sheeting, duck or any other of many suitable fabrics which may be found, the mode of working will in each case be the same. First carefully transfer the whole design, having previously stretched the material firmly on a board or table. Then with tapestry dyes, tint the design in appropriate colors. Do not attempt much shading, but trust to the embroidery to give the necessary force. When the tinting is finished proceed to outline the design

either with outlining silk or flax embroidery thread, which has all the appearance of silk, yet is much cheaper; it can be obtained in every conceivable shade. All the veinings of the leaves must likewise be embroidered. The centres of the flowers should be indicated with raised knots, while the berries should be executed in solid embroidery; this will add much to the richness of the effect. For the outline of the scrolls, the lettering and the lines between the picture and the border, use Japanese gold cord. Lay one strand of it down. Then secure this by button-hole stitch, putting the stitches as far apart as is consistent with holding the strand beneath in its place. Chinese and

Japanese gold are made of narrow strips of paper upon which gold leaf has been applied, twisted round thread or silk. Chinese gold is usually redder than the Japanese.